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ABSTRACT

The purpose of this handbook is to show how planning and implementing an arts education program can be organized and systematically undertaken. Two alternative planning models are outlined. The first model works for larger schools and involves eight stages carried out by three committees--organizers, planners, and implementers. The alternative model is suitable for smaller schools and has one committee to perform four major roles--advocating and organizing, assessing and planning, supporting and implementing, and evaluating and modifying. An 'ideal' model program is described based on effective features common to successful arts programs. A checklist is provided to help site-level administrators understand their roles in partnership planning. The appendices provide outlines for model curriculum guidelines, inventory forms, a chart of a 7-year curriculum implementation cycle, sample budgets, and resource and instructional material lists. (KM)

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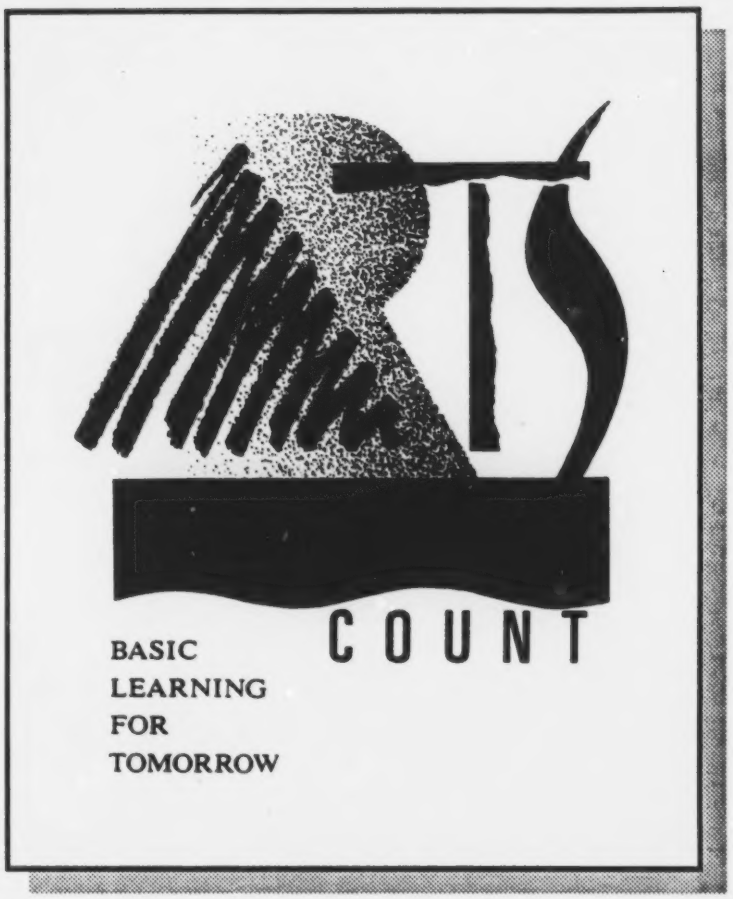

HANDBOOK FOR PLANNING AN EFFECTIVE VISUAL AND PERFORMING ARTS PROGRAM

Arts Count:
Basic Learning for Tomorrow

HANDBOOK FOR PLANNING AN EFFECTIVE VISUAL AND PERFORMING ARTS PROGRAM

for California Public Schools
Kindergarten Through Grade Twelve

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Foreword

In July, 1989, the California State Board of Education adopted a policy which identifies the visual and performing arts as an integral part of basic education for all students kindergarten through grade twelve. This historic document undergirds the efforts of educators and arts advocates to make visual and performing arts instruction a reality for all children in California.

The *Handbook for Planning an Effective Arts Program* has been developed for teachers, administrators, parents, students, board members, artists and community members. Its contents may be used to enhance an already well-developed arts curriculum, to begin an arts education program from scratch, or to determine where the arts programs in your school fall between those two extremes.

The County/State Steering Committee (CSSC) is a committee of the California Association of County Superintendents of Schools. CSSC works in partnership with the State Department of Education in efforts related to curriculum and instruction in California. The California State Staff Development and Curriculum Leadership Conference is one of those partnership efforts. This Handbook is a product provided by CSSC, initially as part of the conference materials for participants.

This Handbook is designed to be used in conjunction with the *Visual and Performing Arts Framework* and other documents relative to arts education that are available from the State Department of Education.

The County/State Steering Committee is grateful to Billye Wilcoxson and Patty Taylor who coordinated the development of this document and the other writers for their care, diligence and expertise.

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February 1990

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CHAPTER I: WHY PLAN?

The Importance of Planning

The School Site Council meeting has adjourned, and the parents and staff on the committee have a very positive feeling about their annual School Accountability Report Card. But the principal, three parents and the district's elementary music teacher linger in the parking lot to talk about some of the areas not addressed at the School Site Council meeting. They are particularly worried about the arts programs in their school. There are no visual arts teachers, no dance/movement classes, and the music teacher is shared with four other schools. The classroom teachers do not feel they are knowledgeable enough in the area of visual and performing arts to plan drama activities as part of their regular language arts program. Currently, student drama experiences are limited to occasional short monologues inserted into the annual concert.

The district's professional development office has arranged very few workshops in the arts, and no information has been shared regarding the *Visual and Performing Arts Framework for California Schools: Kindergarten Through Grade Twelve*. Artists have not worked in the schools. The principal mentions that there is a State Board of Education Policy on Arts Education and recommendations in the statewide plan for arts education, *Strengthening the Arts in California Schools: A Design for the Future*. However, there have been no discussions regarding the adoption of a similar policy or recommendations for the district.

Some parents feel strongly that something should be done to improve the state of arts education in the district. The music teacher reports that many elementary teachers agree. The principal points out that teacher training often neglects adequate preparation for teaching the arts. The district has a high school music teacher and an art teacher,

but both have large classes and many demands on their time. School administrators agree that the arts are an important part of the curriculum, but there are financial constraints which prevent adding personnel or materials to the budget.

One of the parents on the School Site Council who has just moved into the area describes the high-quality arts programs his children enjoyed in the district they previously attended. That district established an excellent visual and performing arts program five years ago. With sound planning and the collaboration of very committed parents and school staff, a good program continues and becomes even better.

One person suggests a meeting to gain support for the arts and to decide on an effective course of action. A parent asks, "What is the next step?" Of course, the next logical step is to determine a strategy to develop or improve the school's arts programs. As in any group, a skeptic comments that planning groups often spend a lot of time talking. But the principal points out how much the School Site Council has accomplished in the past two years as a result of planning and commitment. One parent—a very busy professional woman—states firmly that planning is the only efficient way to establish goals, use resources effectively and improve the existing conditions. She is supported by a second parent who adds that planning is just as important to improving an arts program as it is in organizing the family vacation or launching a satellite. Everyone agrees that arts education programs face increasing competition for limited time and funds. This makes careful planning especially important when developing new programs.

The purpose of this Handbook is to show how planning and implementing can be organized and systematically undertaken, as well as to provide some suggestions for implementing quality arts programs. The appendices at the end of this Handbook are an integral part of the document. The readers should stop and check each reference as it appears in the text in order to fully understand the planning and implementing process described. A rationale for school arts programs, arts curriculum development, and teaching

strategies are covered in other documents such as the *Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve*; *Model Curriculum Guide for the Visual and Performing Arts, Kindergarten Through Grade Eight*; and *Model Curriculum Standards, Grades Nine Through Twelve, Visual and Performing Arts*. (Appendix I lists the state documents as well as recent California reports on arts education.)

Many successful arts education planning models are available and reflect commonalities in the planning suggestions. An effective planning process:

- focuses on improvement of the education of young people through instruction in the arts
- requires an accurate survey of existing local conditions
- develops effective program solutions
- has short-term and long-range goals which are clearly stated and are attainable
- includes a timeline
- makes effective use of interested people and existing resources
- includes a financial component
- involves dedicated school and community members who can help implement the plan's recommendations

A Planning Model—Three Committees With Different Roles

The planning and implementing model used in this document involves eight stages:

1. getting started with an Organizing Committee
2. gathering information on what exists through an assessment of the current program
3. setting goals for the arts programs (Planning Committee)
4. determining needs based on the program assessment (Planning Committee)
5. developing the long-range plan (Planning Committee)

6. implementing the plan with an Implementing Committee
7. monitoring the implementation (Implementing Committee)
8. revising and expanding the plan

As you will see in the table of contents and in the pages that follow, this Handbook focuses on the three-committee model with eight stages for program planning and implementation. Planning may occur at the county, district or school level. A three-committee process is suggested using an Organizing Committee, a Planning Committee and an Implementing Committee.

- The **Organizing Committee** is a small, dedicated group which identifies the vision for arts education, begins to determine needs, and builds an advocacy group.
- The **Planning Committee**, an expanded group which may include members of the Organizing Committee, completes an assessment of the current program; determines specific goals, needs and priorities; and develops a long-range plan.
- The **Implementing Committee** may include members of the former committees as active or advisory members, and involves those who are directly responsible for program implementation such as district-level staff, classroom teachers, arts specialists, students, school administrators and arts providers.

As part of planning, each committee develops a timeline which considers:

- What is the overall goal for this group?
- What can be done today?
- What needs to be done next week?
- What can be accomplished next month?
- What do we want to complete by next year?

An Alternate Model—One Committee With Various Roles

Schools or smaller districts may choose an alternate planning model that uses one committee for organizing, planning and implementing the arts education program. In this model, at different times during the process, a core committee would involve additional people as needed. For example, more district staff are involved in curriculum writing and professional development during the implementing phase, while more parents and community members are involved with advocacy and initial planning. The overall tasks to accomplish would remain the same as in the three-committee process. The four major roles of the one-committee model would be:

- advocate and organize
- assess and plan
- support and implement
- evaluate and modify

As the planning process begins, remember that no one model is best for all situations. Committees need to stay flexible and adapt where needed. Then, as the process for planning and implementing nears completion, don't close the curtain. There is never a final act in this planning drama. There are actors waiting in the wings to add their own special talent and author future rewrites. Each audience is different, so keep evaluating the script as you revise and improve your plan for arts education.

PROCESS FOR PLANNING AN EFFECTIVE ARTS PROGRAM

The **Process** is an ever-widening spiral of involvement. . . a larger program involving more students, teachers, schools, administrators and parents. . . or encompassing more of the arts (dance, drama/theatre, music, visual arts) in greater depth, complexity and intensity.

YOUR JOB. . .KEEPING THE PROCESS MOVING!

REEVALUATE OFTEN!

CHAPTER II: WHAT DO WE WANT?

The "Ideal" Program

A quality visual and performing arts program, or the "ideal" arts program, will vary with each school and community since each has its own unique goals, resources and needs. However, planners will want to study the concrete descriptions provided in the *California State Department of Education Quality Criteria: Planning, Implementing, Self-Study and Program Quality Review* documents for high school, middle school and elementary school. Their visual and performing arts criteria portray central features of a high-quality program.

The following features are some that are common to effective and successful programs in the arts:

- have curriculum and instruction based on the components of the Visual and Performing Arts Framework and the guidelines or cornerstones of the Model Curriculum Guide and the Model Curriculum Standards (Appendix II)
- have a comprehensive, written, sequential visual arts and performing arts curricula for all students K-12, which includes those students with special needs
- provide ample instructional time for the arts
- focus instruction on each of the arts (dance, drama/theatre, music, visual arts) as discrete areas of study
- integrate the four arts with each other and correlate the arts with other subject areas, when appropriate, to strengthen and enrich learning
- provide students opportunities to pursue one of the arts with in-depth instruction
- have ways of assessing students' levels of arts literacy
- provide teachers with adequate time for planning, preparation and professional development for arts instruction
- have strong financial and philosophical support from the school board and administration

- have appropriate class size based on the type of arts activity
- provide studio work space and performance space designed for visual and performing arts instruction
- develop unique aspects and characteristics that tailor the arts programs to the particular district and school
- have a strong and enthusiastic support group composed of teachers, administrators, parents and other community members
- involve students in planning the program whenever appropriate
- involve community artists and arts providers, such as museum docents or performing groups, who are trained to work in the classroom
- include student exhibits and performances for the school and community

The Administrator's Role in Partnership Planning

The site-level administrator is crucial to the planning and success of the visual and performing arts program at the school. When the administrator is also an advocate for the arts, decisions are made which result in the kinds of resources and opportunities for professional development needed for a quality program.

The arts are required to be part of the core curriculum for all students. To assure the arts are an integral part of the school's curriculum, the principal will want to spend time reflecting on the current school program. This should be followed by focusing on the "what," "why," "how" and "by whom" of implementing program change. A difference in the case of the arts may be the level of awareness, experience, and/or knowledge the administrator has, relative to the content of visual and performing arts education.

The "what" of the arts is contained in the *Visual and Performing Arts Framework, Model Curriculum Standards 9-12, Model Curriculum Guide K-8* (to be published in 1990-91) and the *Program Quality Criteria* published by the State Department of Education (Appendix I). By referring to these documents, an administrator will

gain knowledge of what an arts curriculum should encompass, what the criteria are for determining the quality of arts programs, and some strategies for teaching the content of the four arts disciplines: dance, drama/theatre, music and the visual arts.

The "why" of the arts is contained in the policy adopted by the State Board of Education, the Framework and the documents recently produced by three task-force groups interested in improving arts education in California (Appendix I).

Education Code Section 51210 addressing the Course of Study, Grades One to Six, includes under Areas of Study, "...(e) Fine Arts, including instruction in the subjects of art and music, aimed at the development of aesthetic appreciation and the skills of creative expression...." Additionally, there is a high school graduation requirement legislated in 1983 (Senate Bill 813) that requires one year of a visual or performing art or foreign language.

The "how" includes curriculum, methodology, and advocacy for arts education. Advocacy means:

- supporting instruction in the arts for all students
- making commitments to staffing for arts instruction
- scheduling the school day to accommodate the arts along with the rest of the core curriculum
- making budget decisions that support the needs of a comprehensive arts education program
- providing time and resources for professional development

Information on "how" to deliver the content of the arts to all students is included in the Framework and is available through the California Arts Project, mentor teachers, county offices of education, and the professional arts education associations, etc. (see Resources in Chapter V).

The "by whom" places the school principal in a central role for providing an arts program at the school site. He or she builds a support team for the arts that includes teachers, other school and district administrators, professional development providers, board members, students, parents, arts providers, university arts and

teacher education faculty, and community members. It is often through the personal interest and intervention of these individuals that corporate and philanthropic support is made available to arts education in the schools. For example, parents, art museum and performing arts organization personnel, and other community members can provide strong support for arts instruction at the school through their advocacy for the arts to the school board and in the broader community.

It is not necessary for an administrator to be an expert in the visual and performing arts in order to support arts in education. It is necessary for the teaching staff to know that the site administrator values the arts as an integral part of the education process. All teachers who are responsible for providing the core curriculum to their students should be expected to include the arts in their instruction. In addition, when they are available, specialists in each of the four art disciplines teach their art form in the elementary program. Trained dance, drama/theatre, music and visual arts education specialists provide instruction at the middle and high school levels.

Support for planning an effective visual and performing arts program is provided by the site and school district administrators. It is through the attention of individual administrators, and through the support teams they build, that all students in California will experience a well-planned and implemented visual and performing arts program throughout their school years. The following administrator's checklist helps to focus on four areas in which the administrator provides support and leadership for the arts education programs.

Whatever vision is shared concerning the school's or district's arts program, it is important for the Organizing Committee to be flexible, keep everyone involved, and listen to each other so the program develops into a concert that brings all voices together in harmony.

ADMINISTRATOR'S CHECKLIST

A. Provide active leadership to support arts education

- ☐ Initiate a board of education policy in support of arts education
- ☐ Include the visual and performing arts as part of the core curriculum
- ☐ Provide curriculum specialists in the arts
- ☐ Designate a staff member as liaison for visual and performing arts
- ☐ Support the development of a sequential, written curriculum based on the visual and performing arts curriculum resource documents
  - ☐ Visual and Performing Arts Framework K-12
  - ☐ Model Curriculum Standards 9-12
  - ☐ Model Curriculum Guide K-8
- ☐ Develop a plan to provide comprehensive arts education programs at the school(s)
- ☐ Allocate the resources necessary for high-quality, comprehensive arts education
  - ☐ Adequate instructional time
  - ☐ Arts specialists
  - ☐ Curriculum materials
  - ☐ Facilities
  - ☐ Supplies and equipment

B. Provide staff development opportunities on value and content of arts education

- ☐ Contact the California Arts Project for information and assistance
- ☐ Utilize teachers from the California Arts Project
- ☐ Utilize district, county and regional professional development resources in the arts
- ☐ Disseminate information to staff on professional development opportunities in the arts
- ☐ Provide release time for teacher participation in professional development activities in the arts

C. Collaborate with other agencies to support arts education

- ☐ Local arts councils and commissions
- ☐ Community Colleges
- ☐ California State Universities
- ☐ Museums and other cultural institutions
- ☐ Community arts providers

- ☐ Identify community resources to support arts education
  - ☐ Artists
  - ☐ Performing arts groups
  - ☐ Arts providers
- ☐ Utilize community resources in the arts
  - ☐ Artists
  - ☐ Performing arts groups
  - ☐ Arts providers
- ☐ Identify funding sources available to support arts education
  - ☐ California Arts Council
  - ☐ Foundations
  - ☐ Businesses and corporations
- ☐ Utilize professional state arts organizations
  - ☐ California Art Education Association
  - ☐ California Music Educators Association
  - ☐ California Theatre Educators Association
  - ☐ California Dance Education Association
- ☐ Enlist the Business Volunteers for the Arts

E. Other

Source: Peterson, Joan. California Arts Project Summer Institute
California State University, Humboldt, 1989

CHAPTER III: HOW DO WE GET STARTED?

The Organizing Committee

The people with the vision of a comprehensive, planned visual and performing arts program for all students will need to consider some important questions as an Organizing Committee is formed. These questions may be the agenda for the Organizing Committee's first meeting:

1. What is the goal?
2. What tasks are involved?
3. What problems may surface?
4. How long will it take?

An Organizing Committee may be composed of supportive administrators and teachers, along with parents and community advocates, who are dedicated to the arts and to providing arts education for all students. An interested board of education member will be an asset to the committee and will provide important insights for fellow board members when the visual and performing arts program plan is presented for adoption. It is important to keep this committee small to maintain the focus.

The Goal

Provide a comprehensive, quality visual and performing arts education program for all students that includes:

- instruction in dance, drama/theatre, music and the visual arts
- written, sequential curriculum based on The Visual and Performing Arts Framework
- community resources (e.g., museums, cultural organizations, artists)

The Organizing Committee's vision for a visual and performing arts program that implements the goal may begin with a school site, several schools or the entire district. The vision encompasses the philosophy of the State *Visual and Performing Arts Framework* and considers the recommendations in the report published by the California State Board of Education in 1989, *Strengthening the Arts in California Schools: A Design for the Future*. A summary of these recommendations is provided on the following page.

STRENGTHENING THE ARTS IN CALIFORNIA SCHOOLS:

A DESIGN FOR THE FUTURE

This report, as stated in its executive summary, contains recommendations which reflect the concerted thinking of hundreds of individuals committed to arts education. The report is intended to contribute to the realization of a larger vision that comprehensive and sequential instruction in the visual and performing arts is an essential part of the educational development of all young people in the state.

THE RECOMMENDATIONS ARE:

1. **POLICY**
   The State Board of Education shall adopt a policy endorsing arts education.

2. **CURRICULUM**
   The State Department of Education shall develop, publish, and actively promote curriculum resource documents in the visual and performing arts.

3. **STAFF DEVELOPMENT**
   Ongoing professional staff development shall be provided by the State Department of Education, county offices of education and school districts.

4. **RESOURCES**
   School districts shall provide the resources necessary for a comprehensive arts education program.

5. **ASSESSMENT**
   Assessment of student achievement in the arts and evaluation of arts programs shall be carried out in a rigorous and comprehensive manner.

6. **COLLABORATION**
   The State Department of Education shall collaborate with other agencies and organizations to strengthen arts education.

7. **TEACHER TRAINING**
   Institutions of higher education shall strengthen course offerings in visual and performing arts for prospective teachers.

8. **LEADERSHIP**
   The State Department of Education shall provide and encourage leadership in strengthening arts education.

9. **RESEARCH**
   Arts education research in such areas as curriculum, assessment, and teaching practices should become a funded priority of the public university system.

10. **ADVOCACY**
    The State Department of Education shall develop an arts education advocacy program to build public and legislative support.

The Organizing Committee accomplishes the following tasks:

- becomes familiar with the California State documents on the visual and performing arts (Appendix I)
- adopts a rationale for the arts program for all students
- builds a strong advocacy group
- promotes the adoption of a board policy on arts education that aligns with the policy adopted by the State Board of Education (provided at the end of this chapter)
- discusses what administrative assistance will be needed
- establishes the larger Planning Committee
- reports their work to the Planning Committee

Organizing Committee Advocacy

The advocacy task of the Organizing Committee involves building support for the cause and influencing opinions and decisions for change. One of the first advocacy tasks for the Organizing Committee is to request that the local board of education adopt a policy on arts education similar to the one adopted by the California State Board of Education in July, 1989. (The policy follows at the end of this chapter.) The committee will need to build advocacy for the policy in the school community so that all of the board members will support both adopting and implementing the policy.

With the stated goal for arts education, the board policy, and a rationale for an arts education program for all students in hand, the Organizing Committee keeps those who are already supportive of their plan informed and also begins educating those who may become involved in making changes that will help implement the visual and performing arts program. Advocates come from many sectors. Parent and community advocates communicate to the school board and to district and site administrators how highly they value arts education. Board of education members become advocates as they set policies that include the arts in the school program. District administrators advocate for the arts in the allocation of resources to the arts education program. Site administrators are arts advocates as they encourage the delivery of the arts curriculum to all

students by providing necessary resources, time and professional development. Teachers show their support of the arts through the instructional activities in which their students are involved.

All of these people are essential to the successful planning and implementation of arts programs. From the beginning of the planning process, advocates from all these groups are a necessary component for success and must be constantly informed of the committee's plans and progress. They form a team and a network to call upon for assistance and support.

The Organizing Committee will be gathering support and making some preliminary decisions about the programs; they paint the large background for the Planning Committee to complete. It is like a choreographer or a designer giving the dancer or the graphic artist a theme or vision on which to build a work of art.

It shall be the policy of the State Board of Education that

Arts education, which includes dance, drama/theatre, music and visual arts is an integral part of basic education for all students kindergarten through grade twelve;

Districts should develop a policy, allocate resources, and carry out a plan to provide a high quality comprehensive arts education program for all students, based on the adopted visual and performing arts curriculum resource documents.

In support of this policy, the California State Board of Education urges the implementation of the remaining recommendations in Strengthening the Arts in California Schools: A Design for the Future.

In further support of this policy, the State Board of Education recognizes the 'Concepts for Strengthening Arts Education in Schools' published by the American Council for the Arts.

Adopted July 1989

In support of their policy on visual and performing arts, the State Board of Education recognizes the "Concepts for Strengthening Arts Education in Schools" published by the American Council for the Arts, which states that

1. The arts should be taught as disciplines to all students. This includes student involvement in creating, studying, and experiencing the arts.

2. Regular instruction in the various arts must be a basic part of the curriculum in all elementary and secondary schools; such instruction must be integrated with the highest quality arts experiences both in schools and in theaters, concert halls, and museums; such experiences must be integrated with instruction as part of comprehensive curricula.

3. Arts curricula should be for the development of skills in and knowledge of the arts. In addition, learning about and experiencing the arts can develop critical and creative thinking and perceptual abilities that extend to all areas of life. These benefits are best imparted through instruction in the basic skills in and knowledge of the arts.

4. The arts relate naturally to much of the content of the total educational curricula. For this reason, all teachers should be encouraged to incorporate arts skills and knowledge into their instruction in order to enliven, broaden, and enrich all learning.

5. The curricula of teacher education programs in general should have a stronger arts component as part of the pedagogical preparation of all teachers.

6. Pre-service and in-service training of both teachers and artists should be augmented to include significantly greater experience of one another's working methods. Arts education benefits when arts teachers have high levels of artistic skill and knowledge of the arts, and when artists develop teaching abilities and knowledge of child development.

7. Resources are often available through individuals and arts organizations and in elementary, secondary, and postsecondary education to form the foundation for quality arts education programs in each local community. These resources must be identified, integrated, utilized and expanded.

8. The local focus for decision-making about arts services and arts education, including local control over curricula, must be respected. Within this framework, ways must be found at the local level to meet or exceed the goals and standards established by professional arts education associations and accreditation authorities. This should include criteria for school programs, certification of personnel, the participation of arts organizations, and arts and teacher preparation programs.

9. Arts education programs, which are designed to increase cultural literacy, will build audiences and strengthen community volunteer and funding support for cultural visual and performing arts organizations and institutions. Therefore, these organizations should allocate significant resources and efforts in support of arts education.

10. We must establish for arts education a coordinated policy-making process that includes the arts and arts education communities. Over time, this will vastly increase our ability to affect the policies of others whose support is needed to make the arts and the study of the arts more central to the educational mission of communities.

11. Basic research, model projects, and advocacy efforts are critical to establishing a consistent and compelling case for increasing the economic base of support of arts education in schools and in the community at large. While the primary responsibility for increasing budget allocations in support of education programs rests with local school boards and administrators, we all must recognize our share in this responsibility .

Victor Navonne
Grade 5
Chula Vista City School District

CHAPTER IV: HOW DO WE PLAN?

The Planning Committee

At this stage there is a board policy, broad general goal, a rationale for a visual and performing arts program and an advocacy group. Now the Organizing Committee needs to be enlarged into a Planning Committee in order to assess current arts programs, determine needs and develop program plans. This committee should be balanced to include school personnel, district personnel, parents, students and arts community members. The advice of arts consultants, additional district or school staff, university arts education professors, and community arts professionals will be particularly useful. An existing nonprofit community organization, such as the community arts council, may be called upon for advice or to administer part of the plan in concert with the school district.

The Planning Committee accomplishes the following tasks:

- reviews the report from the Organizing Committee
- selects a committee chair
- defines the group's goals, tasks and timeline
- completes an assessment of the current arts program
- determines specific arts program goals, needs, objectives, and priorities based on the program assessment
- identifies people who may be needed as resources as the plan is developed
- develops a written long-range plan for an arts education program which:
  - √ includes an implementing timeline
  - √ identifies people responsible for implementing
  - √ includes budget implications

Before getting started in planning, take a look at what you already have. Talk to school staff, students and parents while gathering facts and opinions. Complete a formal assessment and record informal

discussions. The identified needs, goals and plan for arts education will be based on these vital steps of information gathering.

Members of the Organizing Committee complete the formal assessment of the current arts programs by using the forms in Appendix III or developing their own. The program assessment included in the appendix is based on the contrast statements and exemplars used in the California State Department of Education Program Quality Review documents. The forms provide for numerical scale ratings, as well as for narrative statements of observations. The scale scores and narrative statements will be used by the Planning Committee for developing arts programs. Additional needs assessment information can be gained by using the district-level, county-level, professional development, and community arts resources inventory worksheets in Appendix IV.

Additionally, statistics are needed that verify the number and types of arts teachers currently employed and the funding presently allocated for equipment, supplies and expenditures. Most of these facts are not line items in the typical school budget and must be solicited through personal interviews with school and district administrators and arts teachers. People from the business office may be invited to a meeting to explain the district's budget process.

Just as artists assemble a portfolio to show examples of current work, the Planning Committee is gathering information which shows what currently exists. This is the information on which the visual and performing arts program plan will be built.

Developing the Plan

A form has been provided at the end of this chapter which can be used for the visual and performing arts program plan. Before proceeding, the committee would benefit from reviewing the sample arts program plan included as Appendix V. The sample plan

represents a district's effort to assess, plan and implement a more effective visual and performing arts program.

After the entire Planning Committee has an opportunity to brainstorm and prioritize needs and goals based on the assessment, one or more of the committee members or the selected plan writer prepares a first draft of the long-range plan. The plan can be written to be implemented in several phases, each phase taking one or more years. Review the *State Department of Education Curriculum Review, Seven-Year Curriculum Cycle for the Visual and Performing Arts* (Appendix VI) for ideas in phasing in curriculum improvements. All reports and surveys, as well as material and human resource inventories, are taken into consideration while drafting the arts plan.

Budgeting sharpens all programming concepts, and the Planning Committee should consider both income and expense items when drafting a planning budget. Make a list of all potential funding sources and realistic estimates of the funding available from each. The beginning of a more extensive budget funding resource list is included as Appendix VII. Don't forget the value of in-kind services and include their estimated value in both the income and expense columns of the budget. During the planning process, financial realism may require the revision of some program priorities.

The first draft of the visual and performing arts program plan is reviewed by the Planning Committee for refinement and approval. The draft form of the plan is then shared with district administration and school and community leaders for reaction and input.

Before completing the final program plan, the Planning Committee chair should discuss and develop major program ideas with the groups and individuals directly affected, such as school principals, teachers and arts specialists. Their support will be needed when the final visual and performing arts program plan is proposed to the board of education for adoption. Just as in a theatre production involving a "cast of thousands," keeping everyone informed, involved and committed to the final production is the key to success.

VISUAL AND PERFORMING ARTS PROGRAM PLAN

District or School _____ **Date** _____

Phase ____ Dates	Goals	Implementing Task	Budget Implications	Person(s) Responsible	Time Frame

CHAPTER V: MAKING IT HAPPEN

The Implementing Committee

When the planning stages are over, it's time to start implementing. Remember—the means for making your plan happen have largely been worked out during the previous planning stages.

For example:

- Key persons from the school district and community have been involved from the beginning, and their roles and responsibilities have been identified and reinforced.
- The Planning Committee has developed a prioritized plan and timeline that is specific and "do-able."
- Administrators and the school board are informed of the plan and will be kept informed of the progress.
- The school board has adopted a policy in support of arts education in your district.
- A budget-making process has determined the funds needed to meet program goals, and some funding sources have been identified.

At this stage, efforts will need to be redirected from planning to implementing as you begin the task of **making the plan happen**. Although the original planning group may be used, members may need to be added or some of the original committee may wish to take a less active role. Now that the committee's functions and responsibilities are changing, the group is reorganized into the **Implementing Committee**.

The Implementing Committee includes site administrators, teachers, professional development staff, other district administrators, a member of the superintendent's cabinet, a member of the board of education, and community artists or representatives from arts groups who are part of the plan.

Consider including some new people who are very important in making the plan a reality. Perhaps your plan calls for trying out an aspect of the program at one specific site or at a certain grade level at many schools; include as many people from these sites as possible. Everyone may not be able to serve on the Implementing Committee, but there are subcommittees which can utilize people for specific tasks. Include parents, students, artists, and community members on these subcommittees.

The primary responsibility of the Implementing Committee is to make every aspect of the arts education plan a reality. The committee will be involved in some major tasks, such as:

- supporting the selection or development of curriculum
- activating the staff development portion of the plan
- identifying resources
- continuing advocacy for improved arts education

Continue to make good use of those people who have been energetic supporters in the past. Some may serve on an Advisory Committee, useful as a sounding board when trying new ideas or when discussing future plans. Some people will be particularly helpful in finding additional resources and in building advocacy for the arts education program. As an example, an Advisory Committee which was successful in providing support for implementing an arts education plan in a large, suburban school district identified the following three points as their function:

1. to facilitate two-way communication between the school community and the school district
2. to provide a support group for visual and performing arts activities in the district
3. to provide written/oral presentations to board-appointed committees, school councils, community organizations and the school board when requested by the community arts committee or the school district

The group was composed of members who represented a balance among the arts disciplines (dance, drama/theatre, music, visual arts); geographic areas of the district; community support groups (e.g.,

junior music sponsors, arts support groups, junior symphony league, art museum); and the demographics of the community. Members included parents, community organization representatives, district/school administrators and teachers.

The Tasks

Curriculum

Part of making your arts plan happen includes looking at what is being taught. One of the major responsibilities of the Implementing Committee will be to facilitate the selection or development of curriculum. Here is where the *California State Framework*, the *Model Curriculum Guide*, and the *Model Curriculum Standards for the Visual and Performing Arts* will be essential. Many county offices of education and professional arts education organizations also have documents or information which will help in the curriculum development process.

The Implementing Committee supports the formation of a curriculum subcommittee that includes teachers, district/county coordinators, arts specialists and administrators. This group selects or develops the curriculum and reviews and evaluates available instructional materials. After the curriculum is determined, this group will select or develop criteria for assessing textbooks, teacher's guides and packages of written and audiovisual materials. A sample "Checklist for Evaluating Instructional Materials" is included as Appendix VIII.

The State Board of Education adopts textbooks and instructional materials for kindergarten through grade eight. Districts that are examining the arts curriculum will want to look at the instructional materials in music and art which are available for preview at designated sites. (See Appendix IX for the location of the Instructional Materials Display Centers.) Although instructional materials in drama/theatre and dance are not adopted, many quality materials

are available and should be considered. Included in Appendix X are lists of sample resources for each of the four arts disciplines.

Professional Development

Many school districts already have professional development (sometimes called staff development) plans, and have combined resources with other local districts or are using the services of their county office of education, regional consortium and the state's subject-matter projects. Representatives from these groups can be a resource at every stage of planning arts programs.

The content and focus for professional development activities will be included in the arts plan. The Implementing Committee works out a timeline, suggests a structure, and taps available resources such as the California Arts Project, regional arts agencies and summer institutes (see the resource section included in this chapter). Of particular importance is legislation carried by Hart-Morgan as SB 1882 (see Chapter 1362, statutes 1988, Education Code Section 44670.1 et seq.). Through this legislation, the California Arts Project will conduct summer institutes and academic year follow-up activities at regional sites. Districts are encouraged to support their teachers' participation in these institutes. The Project will also be involved with the regional consortia established by SB 1882 in efforts to link district needs with the services of the Project. The funding provided by SB 1882, as well as other professional development funding, can be used to support the costs of district and school-level involvement in professional development activities offered by the California Arts Project.

The plan should consider varied methods of meeting the need for professional development of staff including institutes, staff meetings designed to deal with particular arts issues, workshops, demonstrations and observations of colleagues. Cultural experiences, such as seminars with museum personnel, planned meetings with recognized artists, and study at an arts center are beneficial.

Comprehensive professional development is essential to the success of all arts programs. Research shows that teachers change in direct proportion to their personal involvement in staff development. Specific activities that include follow-up for teachers, administrators and artists need to be challenging and well-planned. A skillful blend of theory and content, as well as opportunities for modeling the practice of new skills with feedback, should be designed into all professional staff development activities. Following are some ideas for approaches that can be combined for professional development in the arts.

Professional Development Activities

The following examples of professional development can be combined to suit the individual district and school staff needs.

- **Institutes**
  Summer institutes offer an opportunity for in-depth training in the content of each of the arts disciplines along with classroom instructional practices. Long-term training with follow-up support during the school year provides a substantial basis for improved instruction in the visual and performing arts.

- **Teachers Teaching Teachers**
  Instructors in the arts at the secondary level have skills and expertise to share with other teachers. Some schools regularly utilize their arts teachers to conduct workshops for their peers. The Mentor Teacher Program has provided a way to identify master teachers as mentors. Another resource is the California Arts Project, a statewide group of educators who have been trained to provide professional development services in the arts.

- **Peer Observations**
  Many teachers can benefit from observing others in their profession. Some schools have arranged schedules so that days designated for staff development are staggered in such a way that teachers are free to observe at other schools. Another way of arranging for

peer observation is to build substitute teacher time into the budget so that teachers can visit classrooms in neighboring districts.

- **Arts Education Specialists**
  Educators specifically trained in one or more of the arts can be especially helpful with the training of teachers. The services of arts specialists can often be arranged through county offices of education.

- **Continuing Education for Arts Teachers**
  A professional development plan for arts educators includes an opportunity to continue their own artistic development in a variety of ways, such as peer observation, discussions/lectures with recognized artists, and practice with artists.

- **Higher Education**
  Coursework through the rich learning environment in the arts on California State University, University of California and community college campuses is a valuable resource to be utilized in developing or extending expertise in the art forms.

- **Artists as Resources**
  Artists, architects, musicians, composers, dancers, choreographers, actors and other arts professionals can provide special meaning and depth to the professional development of teachers, administrators and board members. In addition, historians and art critics can provide greater understanding of the four Framework components of arts education.

- **Arts Providers**
  Communities often have arts organizations which provide professional development activities. Arts providers include museums, music groups (such as the opera or symphony), theatre groups, dance troupes, cultural centers, regional arts councils and community arts organizations. In some areas, arts providers which reflect varying ethnicities provide background on the history and culture of specific art forms. Metropolitan areas frequently have

nonprofit organizations which make available the services of artists who have been trained to work in the classroom.

- **Professional Arts Education Associations**
  Each of the visual and performing arts (dance, drama/theatre, music, visual arts) has a statewide organization for professional educators which provides workshops and training at state or regional conferences.

Resources

Effective arts education programs use a wide range of instructional and personnel resources. Although every possible resource cannot be listed in this Handbook, a few are included that should be particularly useful in planning and implementing the district or school arts programs. We hope these will stimulate your own ideas about people, businesses, organizations, institutions and alliances that can be enlisted in your community.

Only the people living in a community can identify its unique resources. The importance of using resources cannot be emphasized enough. At least two purposes are served. One is the rich texture and depth added to what a teacher can do in the classroom. The other is advocacy and improved public relations. The broader the involvement, the stronger the advocacy for improved arts programs.

Local Resources

Successful school arts programs make use of community arts resources. Experiences include performances by musicians and dancers in the schools; students traveling into the community to attend theatre, dance and opera rehearsals and performances; visiting museums and galleries; taking walking tours to view art displayed in public places; and sketching neighborhood or architectural landmarks.

Parents and school faculty with artistic talent and/or training may also prove to be a resource to assist with the arts programs. Beyond those directly involved in the schools, the broader community and businesses should be canvassed for contributions of both arts expertise and materials.

Arts Providers

Numerous arts providers are willing to support arts education programs. They can give educators information and skills necessary to integrate arts experiences and materials into the curriculum. They may provide demonstrations, hands-on workshops, lectures, and courses that help teachers and/or students understand an art form, arts techniques or special exhibits and performances. Trained docents or artists are often available to make classroom presentations or to lead students on tours at the museum or performance hall. Arts providers may have libraries, slide collections, audio- and videotape collections, technical materials and other expertise to contribute.

The following list is a start in finding local arts providers:

- art museums
- the symphony orchestra
- the opera
- the ballet
- ethnic cultural groups
- dance companies
- regional arts groups
- repertory and other theatre companies
- the theatre center
- the music center
- art galleries
- chamber music groups
- jazz ensembles
- arts festivals
- general cultural or history museums
- the local tourism department
- theatrical agencies
- organizations providing arts experiences for children through direct contact with artists and the arts, such as the Artists in Schools Program (from CAC)

Other Local Resources

To find volunteers, planning assistance, financial assistance for new programs or events, or for artists of all types you may contact:

- local chapters of professional organizations (e.g., architects, designers, historians, musicians)
- service clubs (e.g., Junior League, Kiwanis, AAUW)
- senior citizen organizations
- local recreation departments
- ethnic heritage organizations
- a nearby United States military base
- historical locations, events, celebration committees
- historical societies

Professional Arts Educators

After connecting with those who have artistic talent or expertise on your staff, check with the staffs at other local schools at all grade levels, including community colleges and universities, for professionals to involve in your program. Districts and county offices of education usually have professional staff who are assigned to assist schools in developing and implementing arts education programs.

Professional arts educators have their own expertise to offer, as well as their membership connections to state and national arts education associations. Listed below are some of these professional arts education organizations and resources. Most have publications, conduct conferences and workshops, and provide information that will be of assistance as you plan and implement your program. Contact a Visual and Performing Arts Consultant at the California State Department of Education at (916) 322-3064 for information on how to contact these organizations.

The California Alliance of Arts Education (CAAE)

This alliance is part of a federally funded advocacy network with chapters in every state. It is a coalition of major state organizations concerned with arts education, as well as individuals representing

divergent interests from the public sector, private sectors of business and industry, artists and educators. Its purpose is to develop, promote and maintain quality arts education programs for all the arts for every student. The members of CAAE promote activities to increase community support of arts education and encourage the development of programs in the arts not yet provided in the schools.

Organizations devoted to specific art forms include:

- The California Art Education Association (CAEA)
- The Legislative Action Coalition for Arts Education (LACAE)
- The California Music Educators Association (CMEA)
- The California Alliance for Physical and Health Education, Recreation, and Dance (CAPHERD)
- The California Educational Theatre Association (CETA)
- The California Dance Educators Association (CDEA)
- The California Humanities Association (CHA)

The State Department of Education

The History-Social Science and Visual and Performing Arts Unit of the California State Department of Education in Sacramento is a resource for information on curriculum, professional development and technical assistance. Unit consultants can suggest nearby school districts with successful arts education programs. The Department sponsors and cosponsors workshops and conferences, and coordinates the development and publication of curriculum support documents. Visual and Performing Arts consultants may be reached at (916) 322-3064.

The California Arts Project

The California Arts Project, established by SB 1882 in 1988, is the state's subject-matter professional development project in visual and performing arts. The Arts Project exists to strengthen teachers' subject-matter knowledge in dance, drama/theatre, music and visual arts, and to enhance instructional strategies in these disciplines.

The Project and its regional sites function on two levels. Project sites conduct intensive summer institutes and follow-up activities for

classroom teachers, arts specialists and administrators. These activities focus on arts content and the Framework, Model Curriculum Guide and Standards, as well as professional development activities and related classroom applications and strategies.

The Arts Project also exists as a subject-matter resource to provide assistance to local schools and districts as they form their professional development plans. The Project is a resource available to regional agencies and consortia established by SB 1882 as they assist local schools, districts and county offices of education in their efforts to implement curriculum improvements.

For additional information, contact the California Arts Project at (415) 499-5893.

The University Connection

University arts instructors can serve as scholars in the arts, and many are involved in teacher preparation. They can be a resource for professional development, may wish to volunteer in a classroom, or may host a workshop on the university campus. They may also provide teachers with access to university resources such as concert halls, libraries, slide collections, and technology for making slides and videos.

The California Arts Council

The California Arts Council (CAC) is both an advocate for the arts and a funding agency for arts institutions and artists. Its purposes are to encourage artistic awareness, participation and expression; to help independent local groups develop their own arts programs; to promote employment of artists and craftspersons in both the public and private sectors; to provide for exhibition of artworks in public buildings throughout California; and to enlist the help of all state agencies in the fullest expression of our artistic potential. One project category in the CAC Arts in Education Program is "Artists in Schools." These are projects funded for three to nine months for grades K-12.

Call the CAC Arts in Education staff at (916) 445-1530 for answers to questions such as:

- Who are the arts providers in our area?
- Do you know of any arts groups in our area who work in the schools?
- Can you give me information on your Artists in Schools program?

Local Arts Councils

Numerous community arts councils and commissions have been formed throughout the state through the California Arts Council State/Local Partnership Program. They provide links between individual artists, arts institutions, schools and the public. Some provide grants, technical assistance or information networks. Some have arts education committees that need and/or provide volunteers. There may be an existing arts resource directory available at your local arts council. A telephone call to the California Arts Council at (916) 445-1530 will tell you where the nearest local arts council is located and what other services might be available, such as visiting artists who function well in a school environment, information on art exhibits in public places, speakers on arts administration or other arts careers.

National Reports and Resources

Appendix XI provides a list of national reports and national arts education resources. This list is not meant to be inclusive, but is a beginning for locating resources and research material that may benefit the planning and implementing of a comprehensive arts program.

Advocacy

Advocacy is the process of actively advancing a cause, and lobbying is the action of a group with a common interest to influence opinions and decisions for change. The participants in the arts education program planning process have been involved in both advocacy and

lobbying. The desire to provide a quality visual and performing arts program for all students in the district or school has evolved from an idea into a plan. Advocacy has continued as the Implementing Committee members influenced prime decision makers and built support through the involvement of teachers, administrators, parents, students and the community.

Don't stop now. Too often support groups stop short. The arts programs seem to be off to a good start, then the administration changes. The district changes the focus of budgeting, the professional development office takes a new direction, no arts teachers apply to be mentor teachers, the parent that always spoke for the arts at the board meetings moves, or new district graduation requirements leave little time for students to take a course in the arts. These are the kinds of factors that can inhibit the progress of arts education programs.

One source for advocacy is an Advisory Committee to the Implementing Committee. These involved people can be an active advocacy group, as can all of those who have been involved in the planning process. The key is to keep everyone informed and active. Following are a few suggestions for advocacy:

- **Keep the vision clear.** Remember, the students are the primary consideration. Look at the total visual and performing arts program when you monitor and evaluate. Be specific concerning what you want. Continue to get input from all sources. State the vision over and over in one or two sentences so everyone remembers it.

- **Hook into what is already there.** Investigate and stay in touch with the educational process at all levels—state, county, district, community and school. Check on the cycles for curriculum evaluation, planning, allocation of resources and implementation. Keep in touch with the state government by getting to know your legislators. Follow and support the legislative bills that benefit the arts. It is well-known that calls from ten constituents can influence a legislator's vote.

- **Welcome the assessment and evaluation teams.** Use the state, district or school evaluation process to your advantage. Point out what you still need, as well as what you already have. If there is no assessment that includes your arts programs, plan your own and show the results to key decision makers.

- **Continue to access all the resources.** Big or small gifts and contributions form a bond with the giver, and one contribution often leads to another. Show your appreciation and give recognition over and over again. Look near and far for new resources.

- **Educate new advocates.** Gather advocates from all segments of the community—don't just concentrate on those already considered supporters of the arts. The news media can give the program a high profile. Keep your arts programs in the spotlight through:
  - large and small student exhibits and performances
  - workshops and demonstrations for potential supporters
  - newsletters
  - special events and benefits in the community that may involve legislators, the mayor, councilpersons, the general public
  - arts students volunteering to help others
  - events and awards ceremonies that give recognition to those who have helped the program

- **Become a permanent fixture.** Be part of the educational decision-making process of the district and school by volunteering to serve on committees that may have an effect on the arts programs such as curriculum, graduation requirements, school site council or budget.

- **Adjust and reevaluate on a regular basis.** Always bring the vision into focus, know when to focus the attention on your successes and when to focus on your needs, and prune off the unnecessary off-shoots.

Making it happen is an ongoing process, much like the process of being an artist in any of the art forms. An artist's skills and style are always under refinement and, when one work of art or performance is complete, there is always another in progress or existing as an idea yet to be realized.

ADVOCACY—ARTS IN EDUCATION

Advocacy is an essential element in planning the arts curriculum—an element in planning which evolves in focus along with the growth of the program.

Advocacy is strategic and incremental, based on a reasonable appraisal of curricular need and organizational capacity. Small and steady gains may be more beneficial than large, episodic displays in terms of solidifying an ongoing, sequential curriculum.

Strategic advocacy begins with a review of the Visual and Performing Arts Framework and an assessment of local curricular needs. These needs may vary from an initial awareness of the necessity of including the arts in the core curriculum, progress to strategies for managing the time and activities of such a program, move toward the exploration of sophisticated strategies to build enriching collaborations, or refine the components of a well-established curriculum. Local experience will shape the strategic agenda for advocacy.

Advocacy requires a dedicated cadre of supporters. Parents may be valuable advocates in the values which they communicate to their community boards of education and site-level staff about the content of the local school's curriculum. Boards of education set policy which persuasively advocates curricular direction. Local administrators are advocates in the expectations which they convey about the core curriculum in their priorities as instructional leaders, in the human and material resources which they facilitate, and through the supervision and evaluation structures which exist in the school and district. Teachers demonstrate advocacy in the instructional decisions which they make and the time allocation priorities that they implement. Networks of advocates may include the professional arts organizations for art educators, members of the county Regional Arts Council (affiliated with the California Arts Council) and organizations which bring visual and performing artists to local schools. Each has a role to play; and, when strategically orchestrated, such a network of advocacy can be a powerful influence on the development of the school curriculum.

The commitment and advocacy offered by those who recognize and value the arts, both as discrete disciplines and for the illumination which they bring to related disciplines, are a vital force in realizing the vision of the Visual and Performing Arts Framework.

Source: Peter Hodges
Merced City School District

CHAPTER VI: MAKING IT BETTER

Evaluation/Reassessment

Now the arts education program is implemented and it is time to consider making some changes and additions. There has been feedback from teachers, students, parents and administrators about the new or improved arts programs. The next stage will be easier because there are experienced committee members who believe that arts really count in the total education of all students. It has been demonstrated that arts experiences improve the education of students.

As the structured, ongoing evaluation of your visual and performing arts program continues, a general profile of what is still needed and what would revitalize the program will become evident. There are two areas to consider in making the arts programs better: 1) evaluation/reassessment, and 2) revision and expansion.

The Implementing Committee monitors the arts programs and keeps the superintendent and board of education updated on its progress. As evaluations are completed, questions to ask may include:

- What has been effective and successful?
- Has a second program assessment been completed (using the first assessment as a baseline for comparison)?
- What factor or factors contributed to the success of the program?
- What ideas have not succeeded as well as expected?
- Are all parts of the initial plan as effective as hoped?
- Which people/resources have been particularly effective?

Revision and Expansion

As both the positive and negative aspects of the program are assessed, areas in which revisions and expansions are needed will become evident.

Questions to ask as you determine areas that need revision and those that need to be expanded may include:

- Is the program firmly in place so that you are ready to move on to the second cycle of planning?
- Have all four arts disciplines been addressed through all four Framework components at all grade levels for all students?
- Will expansion now strengthen or dilute the current program?
- Have changing demographics in your district created a need for changes in the arts programs?
- Does your professional development program reflect any changing needs?
- What new financial and human resources will be needed and are available to expand the program?

After conducting a second assessment and considering questions such as those above, additional program goals and tasks will become evident. Members of the Implementing Committee may be called upon to form a new Planning Committee and the cycle begins again. A new plan and a new timeline for implementation are developed. Even as you expand and revise, you continue to focus on the original goal of providing a quality visual and performing arts program for all students. As stated in the foreword to the *Visual and Performing Arts Framework, 1988:*

> ***"The unanimous conclusion is that the arts are essential in the education of our children. The stage is set, the cue has been given, and it is time for the arts to play center stage."***

APPENDICES

Kirsten Harnett
Grade 5
Palo Alto Unified School District

BEST COPY AVAILABLE

Appendix I

State Documents Containing Information Regarding the Arts

The following publications are available from the California State Department of Education, Bureau of Publications, P.O. Box 271, Sacramento, CA 95802-0271.

Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve, 1989

Strengthening the Arts in California Schools: A Design for the Future

Model Curriculum Standards, Grades Nine Through Twelve, Visual and Performing Arts, 1985

Model Curriculum Guide for the Visual and Performing Arts: Kindergarten Through Grade Eight (planned publication date, 1990-91)

Statement on Preparation in the Visual and Performing Arts Expected of Entering Freshmen (publication date, 1990)

Technology in the Curriculum, Visual and Performing Arts Resource Guide, 1987

Quality Criteria for Elementary Schools: Planning, Implementing, Self-Study and Program Quality Review, 1988

Quality Criteria for Middle Grades: Planning, Implementing, Self-Study and Program Quality Review, 1988

Quality Criteria for High Schools: Planning, Implementing, Self-Study and Program Quality Review, 1988

Caught in the Middle: Educational Reform for Young Adolescents in California Public Schools, 1987

Instructional Materials Approved for Legal Compliance (published annually)

Price List and Order Form for Art and Music Instructional Materials (State Adoption Materials), 1990

Appendix I, continued

Recent California Reports on Arts Education

Strengthening the Arts in California Schools: A Design for the Future
California State Department of Education
Arts Education Advisory Committee
History-Social Science and Visual and Performing Arts Unit
P.O. Box 944272
Sacramento, CA 94244-2720
(916) 322-3064

Art is Education
California Arts Council Arts in Education Task Force
The California Arts Council
1901 Broadway, Suite A
Sacramento, CA 95818
(916) 445-1530

Arts Education in California: Thriving or Surviving?
California State Assembly Speaker's Task Force on Arts Education
Assembly Office of Research
Joint Publications
State Capitol - Box 942849
Sacramento, CA 94249-0001

Appendix II

VISUAL & PERFORMING ARTS FRAMEWORK FOR CALIFORNIA PUBLIC SCHOOLS: KINDERGARTEN THROUGH GRADE TWELVE

Fundamental components of all instruction in the arts:

- **AESTHETIC PERCEPTION** — heightened perception provides stimulus for imagination and creativity and has an impact on all learning.
- **CREATIVE EXPRESSION** — expression in the arts includes originating, creating, performing and interpreting.
- **ARTS HERITAGE** — the study of the arts within cultural contexts develops a broad base for understanding creative artists, their works, their evolution and their effects on society in the past and future.
- **AESTHETIC VALUING** — development of aesthetic values enriches life as awareness and response to beauty in all of its forms increase.

GOALS, OBJECTIVES AND TEACHING ACTIVITIES FOR EACH OF THE DISCIPLINES ARE TO BE ORGANIZED AROUND THESE FOUR COMPONENTS.

Appendix II, continued

MODEL CURRICULUM STANDARDS FOR THE VISUAL & PERFORMING ARTS: GRADES NINE THROUGH TWELVE

I. The arts teach students a common core of knowledge

The arts, like other areas of the curriculum, possess the content of discrete disciplines. They also reflect and transmit a core of knowledge that transcends subject areas.

1. Students are learning that social, political, economic and technological events have influenced the development of artistic styles.

2. Students are learning that the arts provide a means of nonverbal communication.

3. Students are developing insights into how the arts have been used to express universal concepts.

4. Students are experiencing important styles in dance, drama/theatre, music and visual arts in the Western and non-Western traditions.

5. Students are learning that the arts enhance and reinforce concepts and ideas in other subject areas.

Appendix II, continued

II. The arts connect students to their cultural heritage

The arts transmit an understanding of ourselves, our common heritage and our diverse cultural traditions.

1. Students are gaining deeper insights into the role the arts have in the development of world cultures.

2. Students are learning that the arts contribute to the ceremonies and celebrations of the world's cultures.

3. Students are learning that artists reflect the ideals and values of their own cultures.

4. Students are learning to appreciate that American culture is influenced by the artistic contributions of various ethnic groups.

5. Students are learning that their own ideals and values can be communicated through the arts.

Appendix II, continued

III. The arts develop and refine students' sensibilities

The arts have, as a primary focus, the education of students' sensibilities leading to improvements in the aesthetic quality of life.

1. Students are expanding and refining skills, concepts and knowledge that enable them to make aesthetic judgments.

2. Students are developing and refining kinesthetic, aural, tactile and visual sensibilities through artistic processes.

3. Sensory responses of students are being intensified to such an extent that they can more fully appreciate and enjoy works in the arts.

4. Students are learning that the arts communicate an expressive content and elicit a related emotional response.

5. Students are using higher-order thinking skills as they observe unique interrelationships in art and nature.

Appendix II, continued

IV. The arts enable students to express their own creativity and experience exaltation, satisfaction and accomplishment

The arts provide a means for students to express their own creativity and opportunities for nurturing aesthetic experiences. As students engage in the study of the arts, they master skills and techniques that make possible the self-expression and creativity that can bring moments of exaltation to their lives, as well as satisfaction and feelings of accomplishment.

1. Students are engaging in creative activities that help them achieve personal insight, emotional satisfaction and spiritual nourishment.

2. Students are learning to value their own efforts to think imaginatively through experiences in the arts.

3. Students are engaging in creative activities which enable them to transform personal and group experiences into original artworks.

4. Students are engaging in activities directed toward the refinement and mastery of artistic skills and performance/ production techniques.

5. Students are engaging in activities which promote their understanding of the arts for lifelong involvement, including the potential for careers.

Appendix II, continued

MODEL CURRICULUM GUIDELINES FOR THE VISUAL AND PERFORMING ARTS

I. Aesthetic Perception

Instruction in the arts extends and strengthens students' awareness of aesthetic qualities in their world. Students use aesthetic perception as a basis for understanding and creating visual and performing arts.

Guidelines:

1. Students increase their perception of sensory qualities through visual, tactile, auditory and kinesthetic experiences.

2. Students identify and use appropriate vocabulary to describe each art form.

3. Students become aware of and respond to the communicative potential of the arts.

4. Students use perceptual skills to experience, create, understand and evaluate the arts and the environment.

5. Students use general thinking skills, such as categorizing and decoding, to heighten perception.

Appendix II, continued

II. Creative Expression

The arts provide avenues for students to express their own creativity and to experience satisfaction, accomplishment and joy. Artistic expression includes originating, creating and interpreting. Knowledge of the structure, language, and skills of the arts are fundamental for artistic communication and expression.

Guidelines:

1. Students develop and expand the skills and knowledge necessary for expression and communication in the arts.

2. Students are involved in expressive arts experiences which promote personal insight and satisfaction, as well as increased appreciation of their own and others' accomplishments.

3. Students engage in purposeful arts activities which require creative problem solving and often result in unique solutions.

4. Students examine and create works in the arts based on three sources of inspiration: observations of the world, remembered experiences and imagination.

5. Students transform ideas, feelings and values into artistic forms.

DRAFT

Appendix II, continued

III. Arts Heritage

The arts reflect and record the past and present, convey diverse cultural traditions, and facilitate understanding of one's cultural heritage.

Guidelines:

1. Students increase their knowledge as they examine, compare, recognize and investigate the arts and artists, past and present.

2. Students learn that the arts are a vital part of ceremonies, rituals and celebrations of world cultures.

3. Students recognize the role of artists and the arts in reflecting and recording their times and in shaping world views.

4. Students learn that the culture of the United States is influenced by the artistic contributions of men and women of all ages and many ethnic groups.

5. Students discover that the arts of diverse cultures have dealt with common themes throughout the ages.

DRAFT

Appendix II, continued

IV. Aesthetic Valuing

Instruction in the arts develops aesthetic values and provides criteria for making informed responses and judgments about the arts, nature and objects in the environment.

Guidelines:

1. Students employ thinking skills such as observation, discrimination, comparison and imagination in making judgments.

2. Students use objective criteria for analyzing form, content and technique in the arts.

3. Students interpret the meaning of artworks based on aesthetic characteristics and subject matter in relation to personal, community and cultural values.

4. Students investigate and recognize the purposes of works in the arts.

5. Students develop values which lead to lifelong involvement in the arts.

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Appendix III

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORMS FOR DISTRICT OR SCHOOL USE

These forms include seven categories for assessment, each with a scale for scoring. They include curriculum, instruction, staff development, resources, program support and implementation, and program evaluation. The observer is provided with effective and ineffective examples within each category. At the end of each category, there is a space provided to complete a narrative of the program observation which details specific strengths or areas of need.

Note to Observers: Base your assessment of the current arts programs (dance, drama/theatre, music, and visual arts) in your school(s) upon the content and curriculum outlined in the California State Department of Education *Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade Twelve*; the *Model Curriculum Standards Grades Nine Through Twelve, Visual and Performing Arts*; the *Model Curriculum Guide for the Visual and Performing Arts, Kindergarten Through Grade Eight*; and the *Program Quality Review Criteria* for Elementary, Middle and Secondary Grades.

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORM

— Curriculum —

District or School Name _____

Grade Levels _____ **Observer's Position** _____

EFFECTIVE		INEFFECTIVE
The visual and performing arts curriculum is aligned with the State Framework and includes aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing.	1 2 3 4	The arts curriculum is developed for music and visual arts only and is based solely on production/ performance.
The arts are part of the core curriculum for all students.	1 2 3 4	The delivery of the comprehensive, written, sequential arts curriculum to all students is optional and depends on teacher interest.
The comprehensive, written, sequential visual and performing arts curriculum for each arts discipline is systematic and articulated through the grade levels.	1 2 3 4	The arts curriculum consists of lessons that are not sequential and comprehensive in terms of the Framework, 9-12 Model Curriculum Standards, or K-8 Model Curriculum Guide.
Dance, drama/theatre, music and the visual arts are taught both as discrete disciplines, as well as integrated with each other and correlated with other subject areas.	1 2 3 4	The arts are taught only as separate disciplines with no connection to other arts disciplines or other curricular areas.
Students expand their cultural literacy through the four arts components as they study and interact with works in the arts and great artists from throughout the world in each of the disciplines.	1 2 3 4	Encounters with great works in the arts and artists are incidental to the curriculum and draw primarily from Western European works.

NARRATIVE ON STATUS OF CURRENT PROGRAM

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORM

— Instruction —

District or School Name _____

Grade Levels _____ **Observer's Position** _____

EFFECTIVE		INEFFECTIVE
Adequate time is provided in the instructional day for every elementary student to receive instruction in the arts every year. All middle school students take a course in one or more of the arts. All high school students take one year of in-depth study in one of the visual or performing arts and have the opportunity to take advanced courses.	1 2 3 4	Elementary students receive instruction in the arts depending on teacher discretion and expertise. Middle school students may elect an arts course or have no arts. High school students receive arts instruction only if there is time in their schedule and they elect to take a course.
All students, including those with special needs, are involved in learning experiences in which they express themselves creatively through the arts, both verbally and nonverbally.	1 2 3 4	Some students are in programs which exclude them from the arts program.
Teachers employ various teaching methods that allow students an opportunity to experience more than one arts discipline and emphasize the development of basic arts skills.	1 2 3 4	The arts are taught only as discrete disciplines with no integration of the arts or correlation to other subject areas.
Students, with feedback from the teacher and peers, exercise judgment and discrimination through an analysis of the criteria for excellence within the arts discipline and apply these criteria as they evaluate their own artistic performances, works and compositions on a regular basis.	1 2 3 4	Students' works in the arts are graded by the teacher with no opportunity for interactive critique and individual reflection.
Teachers create a comfortable environment for the students through modeling and questioning techniques, and encourage risk-taking, reasoning and creativity.	1 2 3 4	Arts instruction requires students to replicate rather than explore and create.
Students are engaged in visual and performing arts activities in the school and within the community, including attending a variety of performances; visiting museums; and participating in experiences brought to school by artists, arts providers, touring groups, or artists in residence.	1 2 3 4	Few opportunities are provided for students to experience the arts outside of the classroom or to interact with and learn from arts professionals.
Students with promising talent or demonstrated interest are additionally coached to pursue the arts by participating in assemblies, studio or stage experiences, individual or group performances, and visual arts exhibits.	1 2 3 4	There are no opportunities provided for students with special interest or talent in the arts.
There is flexibility and creativity in the school schedule to allow for arts classes during the regular school day, in other time frames and at other locations, as well as with a variety of people such as artists.	1 2 3 4	Arts courses are limited to short time frames within the school day.

NARRATIVE ON STATUS OF CURRENT PROGRAM

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORM

— Professional Development —

District or School Name _____

Grade Level's _____ **Observer's Position** _____

EFFECTIVE		INEFFECTIVE
Through a planned professional development program all staff members become more knowledgeable about the arts.	1 2 3 4	Only teachers who show a special interest in the arts participate in professional development.
Arts instructors increase their skill through a collaboratively planned staff development program.	1 2 3 4	Arts instructors are left on their own and have no opportunity for input when planning a professional development program.
School-site administrators provide release time for professional development and program planning including grant writing, school visitations, collegial coaching and evaluation.	1 2 3 4	Professional development occurs after school or on weekends and there is no planned follow-up to workshops.
Teachers and administrators are provided with the resources and time to attend professional development institutes and ongoing workshops.	1 2 3 4	Staff members who want to participate in institutes and in-depth workshops must do so on their own time and at their own expense.

NARRATIVE ON STATUS OF CURRENT PROGRAM

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORM

— Resources —

District or School Name _____

Grade Levels _____ **Observer's Position** _____

EFFECTIVE		INEFFECTIVE
Students have access to a wide variety of musical instruments, high-quality arts materials, equipment for the production of artworks, dance apparatus, and basic technical equipment necessary for theatre production.	1 2 3 4	Arts materials are purchased on the basis of price rather than need or quality. There is no system for providing students access to musical instruments. Dance and theatre equipment are minimal.
Materials, equipment and space are safe and in good condition.	1 2 3 4	Teachers have not been made aware of the toxic art supply legislation and there is no system for maintaining and repairing arts equipment.
There is appropriate teaching space for each of the arts at each school site; storage facilities, adequate materials and equipment are provided.	1 2 3 4	Arts instruction occurs in inappropriate space with inadequate materials, equipment and storage.
The advice of arts specialists and artists is employed in the selection of appropriate materials, equipment and facilities.	1 2 3 4	Purchasing of arts materials and equipment is done through a central warehouse by a buyer who may have little understanding of the arts programs requirements.
The state-adopted instructional materials, school library and other district and local resources provide students and teachers up-to-date arts instruction and reference materials in a variety of media.	1 2 3 4	Teachers must rely on their own resource materials for the arts—the district does not adopt music or arts textbooks or provide funding for other instructional materials.
The necessary financial, human and physical resources for arts instruction are secured through the joint efforts of the teachers, administrators, district personnel, parents, community members, artists and organizations.	1 2 3 4	Resources for the arts rely on special fund-raising.
The arts programs utilize community arts providers, artists, and arts resources to enhance the quality of the planned program.	1 2 3 4	The arts programs rely solely on the classroom or arts teachers.
Community support is demonstrated by parent involvement in arts activities.	1 2 3 4	Parents are not surveyed for their interest or their expertise, included in the arts or provided opportunities for involvement in the arts programs.
Students attend arts-related events in the community.	1 2 3 4	Field trips to arts-related events are not provided.

NARRATIVE ON STATUS OF CURRENT PROGRAM

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORM

— Program Support — and Implementation

District or School Name _____

Grade Levels _____ **Observer's Position** _____

EFFECTIVE		**INEFFECTIVE**
The district supports the arts programs through a board-adopted policy.	1 2 3 4	Support for the arts programs depends on efforts at individual school sites.
There is a comprehensive board-adopted plan for implementing all of the arts and for the use of district, school and community resources for the arts programs.	1 2 3 4	The arts programs are not planned—they rely on the interest of a few individuals.
Administrators. guidance staff and teachers are periodically updated on the goals, implementation, and evaluation of the arts programs plan.	1 2 3 4	There is little communication among the staff and community concerning implementation of the arts programs plan.

NARRATIVE ON STATUS OF CURRENT PROGRAM

VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT FORM

— Program Evaluation —

District or School Name _____

Grade Levels _____ **Observer's Position** _____

EFFECTIVE		**INEFFECTIVE**
There is a variety of measures used for student assessment in the arts including attitudinal surveys, teacher observations of performances/products, critiques, and teacher-developed tests.	1 2 3 4	Instruments for assessing the arts are not available to teachers or administrators.
Data collected for program assessment reflects varied aspects of the program including the time students are spending in the arts; the extent of support and participation; training of teaching staff; time allocated for professional development; and use of community resources.	1 2 3 4	There is no system for collecting data or reporting information on the arts programs that could be used for assessment purposes.

NARRATIVE ON STATUS OF CURRENT PROGRAM

DISTRICT-LEVEL INVENTORY WORKSHEET

(This should be a listing of what is provided to all schools through the District's Central Office.)

Human Resources (Consultants, Specialists, Mentors, etc.)	**Location / Time Available**

Professional Materials	**Location / Time Available**

Technology Resources	**Location / Time Available**

COUNTY-LEVEL INVENTORY WORKSHEET

Human Resources (Consultants, Specialists)	**Location / Time Available**

Professional Resources	**Location / Time Available**

Technology Resources	**Location / Time Available**

Ordering Procedure

PROFESSIONAL DEVELOPMENT INVENTORY

Local Consortium Available Services	**Contact Person**

The California Arts Project Available Services	**Contact Person**

Professional Growth Opportunities	**Location / Time**

COMMUNITY ARTS RESOURCES INVENTORY

This resource inventory is an effective way to explore arts education resources so they can be used immediately, both for the committee's information and in the planning process.

Other School Districts **What programs in other districts might be interesting to investigate?**		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		

Arts Programs (local or regional) **What programs in your area might be interesting to investigate?**		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		

COMMUNITY ARTS RESOURCES INVENTORY, continued

Human Resources **List persons with arts knowledge and others associated with the arts including directors, agents, promoters, librarians, critics, editors, publishers, etc.**		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		

Organizations **What regional or statewide organizations might provide materials, people, ideas or funds?**		
State Dept. of Education Contact Person	Address / City / Zip	Telephone
Results / Notes		
The CA Arts Project Contact Person	Address / City / Zip	Telephone
Results / Notes		
CA Alliance for Arts Ed. Contact Person	Address / City / Zip	Telephone
Results / Notes		
CA Arts Council Contact Person	Address / City / Zip	Telephone
Results / Notes		

COMMUNITY ARTS RESOURCES INVENTORY, continued

Local Tie-Ins **Arts programs should establish links with the local community where appropriate.** **List these resources by category.**		
University / Colleges Contact Person	Address / City / Zip	Telephone
Results / Notes		
Libraries Contact Person	Address / City / Zip	Telephone
Results / Notes		
Local Issues / Civic Events Contact Person	Address / City / Zip	Telephone
Results / Notes		
Business - Industry Events / Supporters Contact Person	Address / City / Zip	Telephone
Results / Notes		
Newspapers and Media Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		
Contact Person	Address / City / Zip	Telephone
Results / Notes		

Reading Materials & References **List publications/documents which might assist your committee and/or the school program.**
1.
2.
3.
4.
5.
6.

Other Resources
1.
2.
3.
4.
5.
6.
7.

VISUAL & PERFORMING ARTS SAMPLE PROGRAM PLAN

District or School _____ **Date** _____

Phase I - September 19 to June 19

GOALS	IMPLEMENTATION TASK	PRELIMINARY BUDGET IMPLICATIONS	PERSON(S) RESPONSIBLE	TIME FRAME
Human and financial resources should be made available to enable visual and performing arts programs at each of the three levels—elementary, intermediate and secondary—to be effective.	Continue all district visual and performing arts programs and events with adequate financial support.	Ongoing	•Superintendent •Principals •District Coordinators •Arts Teacher	Ongoing
Visual and Performing Arts inservice training for K-12 arts* teachers and K-6 classroom teachers should be a high priority.	Continue to provide inservice training for visual and performing arts* teachers (K-12) and classroom teachers (K-6) in the following areas: √ new technology ← — — — — — — — — • computer graphics • video animation • software programs for music theory √ arts curricula and in-depth subject-matter training √ integrating and correlating the arts to other subjects √ model curriculum standards / 9-12, Guide K-8 √ arts teachers providing peer inservice √ career units √ artist workshops for art teachers (7-12)	— •New grants / funding Ongoing	•Assistant Supt./Instruc. •District Coordinators •Principals •Mentor Teachers •Arts Program Specialist	See professional development timeline
Resources to improve and enhance teaching of the visual arts should be available to all arts teachers.	Establish and expand a permanent home for the Arts Bank: √ music resource library √ art slide bank √ VCR's and other media material √ props, costumes, lighting equipment for drama (K-12) √ surplus arts material exchange	Ongoing	•Assistant Supt./Instruc. •District Coordinators •District Librarians	Arts Bank established by January
Horizontal and vertical articulation at all levels should be strengthened.	Refine and expand the current articulation process, 6-7 and 8-9, for all arts teachers to include the development of video presentations and counselor awareness.	No cost (videos developed by arts teachers)	•Assistant Superintendent/ Instruction	June
The quality of teaching should be developed and improved in the visual and performing arts.	Contact the California Arts Project. Continue to work with Professional Development to be included in Special Projects and Mentor Teacher Programs.	Based on services No cost	•Assistant Supt./Instruc. •Principals •Professional Development Dept. at District & County	Ongoing communi-cation

*Arts, as used in this document, refers to visual arts, drama/theatre, music and dance.

VISUAL & PERFORMING ARTS SAMPLE PROGRAM PLAN, continued

Phase I - September 19 to June 19, continued

GOALS	IMPLEMENTATION TASK	PRELIMINARY BUDGET IMPLICATIONS	PERSON(S) RESPONSIBLE	TIME FRAME
Adequate material resources should be provided for all arts classes.	Develop a long-range plan to increase allocations for arts supplies, equipment repair and replacement: √ repair kilns, musical instruments, pianos and stage equipment √ replace musical instruments, equipment for arts classes, stage sets and production equipment √ purchase equipment carts for traveling music and art teachers, acoustical shells, portable staging and kilns √ consumable supplies √ dance/movement recordings, books, etc.	District funds	•Planning Committee & Advisory Group	Plan developed by February
Facilitate greater public awareness of the arts in the schools.	Expand the pilot program of a business/education partnership to display artwork in the community.	Special funding	•Arts Program Specialist	June
Provide adequate administrative and clerical resources for all the arts programs.	Provide a full-time program specialist for the visual arts to balance the existing position in performing arts.	District funds	•Superintendent •Curriculum Director	September

Phase II - September 19 to June 19

GOALS	IMPLEMENTATION TASK	PRELIMINARY BUDGET IMPLICATIONS	PERSON(S) RESPONSIBLE	TIME FRAME
Adequate space/facilities for arts instruction should be provided.	Initiate a study to determine the facility needs for the visual and performing arts classes (K-12).	No cost	•Planning and/or Implementing Committee & Advisors	by March
Select and purchase arts textbooks as the need is established.	Purchase music textbooks and arts education materials for grades 2-6: √ a class set for each grade level 2-6 √ two class sets for the ten largest schools √ visuals and rhythm instruments for grades K-1	Lottery funding Textbook funds	•Textbook Pilot Committee •Curriculum Director •Arts Program Specialist	by May
Class size in arts rooms should be appropriate for the activity, space and safety factors.	Determine the optimal class size for drama and visual arts classes, 9-12.	District funds	•Implementing Committee •High School Arts Dept. Chairs	by April

VISUAL & PERFORMING ARTS SAMPLE PROGRAM PLAN, continued

Phase II - September 19 to June 19, continued

GOALS	IMPLEMENTATION TASK	PRELIMINARY BUDGET IMPLICATIONS	PERSON(S) RESPONSIBLE	TIME FRAME
Insure that all students are provided with arts classes at each grade level K-12.	Explore the potential of a one-year requirement of a visual or performing art for high school graduation.	No cost District funds	•Curriculum Director •Graduation Requirement Committee •Dept. Chairs	by May
All elementary students should participate in a basic arts program as set forth in the State Framework and the Model Curriculum Guidelines.	Explore the feasibility of providing traveling art and music specialists in every elementary school.	District funds	•Assistant Supt./Instruction •Designated Personnel	by June
Drama and dance opportunities for students K-8 should be developed.	Explore the feasibility of providing drama and dance units and/or classes K-8.	No cost	•Community Resource People •Implementing Committee	by February

Phase III - September 19 to June 19

GOALS	IMPLEMENTATION TASK	PRELIMINARY BUDGET IMPLICATIONS	PERSON(S) RESPONSIBLE	TIME FRAME
Adequate resource personnel should be provided for each arts discipline.	Hire a half-time drama and half-time dance resource teacher.	District funds SIP monies Special funding	•Superintendent •Curriculum Director •Arts Program Specialist	by January
Continue to provide updated visual resources for arts teachers.	Research, pilot and purchase videos, films and other resources.	SIP District funds	•Arts Program Specialist	Ongoing
New programs in the arts should be developed as a need is established.	Implement Artist-In-Residence programs.	District funds Special funding	•Arts Program Specialist •Special Projects Director	Ongoing

Definitions

Ongoing costs - costs paid from district funds on a continuing basis
District funding - costs paid from district funds that will increase as the goal is implemented
Special funding - costs funded through grants and parent organizations
No cost - no funding necessary from any source

Appendix V, continued

Seven-Year Curriculum Implementation Cycle

Visual and Performing Arts

	PHASE I Awareness Year 1	PHASE II Assessment, Planning & Adoption Year 2-3	PHASE III Implementing Year 4-5	PHASE IV Evaluate & Modify Year 6-7
FOCUS	Create awareness of value and importance of visual and performing arts education and the Framework	**Assess** "what is," i.e., arts curriculum, instructional materials, staff development **Plan** "what should be" **Adopt** mission and goal statement	Implement planned instructional program	Continue to implement instructional program
ACTIVITIES	Attend Framework conferences	**Identify** committees, participants **Collect** data via surveys, interviews, etc. **Establish** arts curriculum **Select** instructional materials **Determine** staff development needs **Attend** local/county/state staff development conferences **Align** district curriculum with state documents **Develop** mission and goal statement **Adopt** board policy	•Continue ongoing staff development •Continue curriculum refinement •Identify program evaluation process •Adjust program as needed to meet goals •Plan monitoring activities for years 6-7	•Continue evaluation •Modify program based on evaluation
RESPONSIBILITY	•State Department of Education •County/State Steering Committee •California Arts Project •Local Districts	•Board •Superintendent •Site principal •Key teachers •Arts specialists •Arts mentors •Resource and support staff •Arts providers •Interested parents and students when appropriate	•Principals •Teachers •Resource and support staff •Mentor Teachers •Arts specialists •Arts providers •Local community arts resources	•Principals •Teachers •Resource and support staff •Mentor Teachers •Arts specialists •Arts providers •Local community arts resources
RESOURCES	•Visual and Performing Arts Framework K-12 •Model Curriculum Standards & Guide	**SDE curriculum resource documents** •Visual and Performing Arts Framework K-12 •Model Curriculum Standards 9-12 •Model Curriculum Guide K-8 plus— •Program Quality Review •Expectation Statement •Strengthening the Arts in Calif. Schools: A Design for the Future	•SDE History-Social Science and Visual and Performing Arts Unit (916) 322-3064 •County/State Steering Committee •County Offices of Education •Regional consortia •California Arts Project Trainers •Institutions of higher education •Arts providers •Community arts organizations	•SDE History-Social Science and Visual and Performing Arts Unit (916) 322-3064 •County/State Steering Committee •County Offices of Education •Regional consortia •California Arts Project Trainers •Institutions of higher education •Arts providers •Community arts organizations

Appendix VI

BUDGET FUNDING RESOURCES FOR ARTS EDUCATION PROGRAMS

Fiscal year: July 1 to June 30

INCOME	Actual	Budgeted For Year	Actual To Date	Estimated on June 30
School districts	$	$	$	$
Superintendent's office				
Business contributions				
Arts council (in-kind)				
PTA contributions				
State arts council				
Grants				
SIP				
Federal and state income				
Other				
Total income	$	$	$	$

EXPENSE Goal: administer the program efficiently	Actual	Budgeted For Year	Actual To Date	Estimated on June 30
Salaries	$	$	$	$
Consultants				
Artists In Schools				
Professional development for school staff				
Shared personnel/office space				
Telephone				
Printing/duplication				
Promotion				
Local expense/transportation (staff)				
Insurance				
Other				
Subtotal	$	$	$	$

CHECKLIST FOR EVALUATING INSTRUCTIONAL MATERIALS FOR THE VISUAL AND PERFORMING ARTS

Title of Material _____ **Grade Level** _____

Reviewer _____ **Grades Taught** _____

This checklist is designed to help teachers, schools and districts evaluate instructional materials in the visual and performing arts. Materials may come in many forms: textbooks, teacher's guides, packages of written materials and prints, films/filmstrips, etc. Although this form has been designed primarily to assist in the evaluation of materials developed by publishers, it can also be used to evaluate curriculum materials developed by districts.

Indicate by circling the appropriate number to what extent the following statements apply to the instructional materials being reviewed.
4 = Strongly Agree 3 = Agree 2 = Disagree 1 = Strongly Disagree 0 = Do Not Know

A. PHILOSOPHY, GOALS AND OBJECTIVES, CONTENT

1. There is a clear statement of philosophy that is consistent with the district's. 4 3 2 1 0
2. The instructional materials reflect the goals, components and guidelines found in the Framework for the Visual and Performing Arts and the Model Curriculum Guide. 4 3 2 1 0
3. The materials provide opportunities for students to express their own creativity through originating, creating and interpreting. 4 3 2 1 0
4. The materials involve students in problem-solving activities that result in unique solutions. 4 3 2 1 0
5. The role of artists and performers in shaping and reflecting culture is presented as meaningful and significant. 4 3 2 1 0
6. The history of the arts in the United States is a strong component in the materials. 4 3 2 1 0
7. The artistic contributions of men and women of all ages and many ethnic groups are evident throughout the materials. 4 3 2 1 0
8. There is evidence of a systematic development of skills and concepts which spiral from simple to more complex throughout the levels. 4 3 2 1 0
9. The instructional activities match the objectives. 4 3 2 1 0
10. The directions are clear and appropriate for the age of the students. 4 3 2 1 0
11. Appropriate vocabulary to describe ideas and concepts in specific art forms is used throughout the materials. 4 3 2 1 0

12. Lessons and units review previous learning, introduce new learning and integrate the two in meaningful applications. 4 3 2 1 0

13. The materials promote the use of objective criteria for analyzing form, content and technique in the arts. 4 3 2 1 0

14. The materials encourage observation, discrimination and comparison in making judgments. 4 3 2 1 0

15. The materials contribute significantly to the understanding of the purposes of works in the arts. 4 3 2 1 0

16. The materials present (throughout the text and illustrations) the major periods, movements and trends found in the arts. 4 3 2 1 0

17. The extraordinary people who have made significant contributions in the arts are portrayed in the materials. 4 3 2 1 0

18. The materials encourage appreciation of the student's own and others' accomplishments in the arts. 4 3 2 1 0

B. PHYSICAL CHARACTERISTICS

1. The quality of the materials is such that they will stand up to prolonged use and wear. 4 3 2 1 0

2. The table of contents and index are detailed enough and useful in locating parts of the program. 4 3 2 1 0

3. The student edition uses a typeface and type size that are suitable for the age of the children using the text. 4 3 2 1 0

4. The illustrations contribute to the understanding of the content. 4 3 2 1 0

5. The teacher's edition is well-organized and convenient to use. 4 3 2 1 0

6. The format for lessons and units is consistent, with essential parts clearly labeled and identified. 4 3 2 1 0

7. The instructional materials include quality supportive materials such as:
   a. instructional visuals 4 3 2 1 0
   b. replicas or reproductions 4 3 2 1 0
   c. audiotapes or records 4 3 2 1 0
   d. videotapes 4 3 2 1 0
   e. overhead transparencies, slides 4 3 2 1 0
   f. computer-assisted instruction 4 3 2 1 0
   g. other _____ 4 3 2 1 0

   (total the numbers circled above in number seven and divide by seven to establish an average) _____ (average)

Total the numbers from each of the twenty-five items in Sections A and B. Perfect score would be 100. **TOTAL** _____

Appendix IX

CALIFORNIA INSTRUCTIONAL MATERIALS DISPLAY CENTERS (IMDCs)

Alameda County Superintendent of Schools
(415) 887-0152

California Polytechnic State University
University Library
San Luis Obispo, CA 93407
(805) 756-2273

California State Department of Education
(916) 445-2731

California State University, Chico
Meriam Library
Chico, CA 95929-0222
(916) 895-5266

Contra Costa County Office of Education
Educational Media Services
77 Santa Barbara Road
Pleasant Hill, CA 94523-4215
(415) 944-3340

Desert Sands Unified School District
Warehouse
82219 Market Street
Indio, CA 92201
(619) 347-8631, ext. 416

Fresno County Office of Education
(209) 488-3337

Glendale Unified School District
223 North Jackson Street
Glendale, CA 91206
(818) 241-3111, ext. 234

Humboldt County Schools Office
(707) 445-7000

Inyo County Superintendent of Schools
135 Jackson Street
Independence, CA 93526
(619) 878-2426

Kern County Superintendent of Schools
5801 Sundale Avenue
Bakersfield, CA 93309
(805) 398-3763

Los Angeles Unified School District
(213) 922-6111

Los Angeles County Office of Education
Professional Reference Center, Room 272
9300 E. Imperial Highway
Downey, CA 90242-2890
(213) 922-6359

Merced County Superintendent of Schools
Media Center
632 West 13th Street
Merced, CA 95340
(209) 385-8361, ext. 286

Monterey Peninsula Unified School District
540 Canyon del Rey
Monterey, CA 93940
(408) 899-7311

Oakland Unified School District
314 East 10th Street
Oakland, CA 94606
(415) 836-8318

Orange County Department of Education
(714) 966-4000

Placer County Office of Education
360 Nevada Street
Auburn, CA 95603
(916) 889-8020, ext. 6712

Riverside County Superintendent of Schools
(714) 788-6530

Sacramento County Office of Education
9738 Lincoln Village Drive
Sacramento, CA 95827
(916) 366-2574

San Bernardino County Superintendent of Schools
601 North "E" Street
San Bernardino, CA 92410-3093
(714) 387-3152

San Diego County Office of Education
(619) 292-3500

San Francisco Unified School District
(415) 565-9000

San Jose State University
Division of Teacher Education
Sweeney Hall, #305
One Washington Square
San Jose, CA 95192
(408) 924-3601

San Mateo County Office of Education
The SMERC Library
333 Main Street
Redwood City, CA 94063
(415) 363-5466

Sonoma County Office of Education
410 Fiscal Drive, Room 111-E
Santa Rosa, CA 95401
(707) 527-3237

Stanislaus County Department of Education
(209) 525-4900

Tulare County Department of Education
Educational Resources Center
7000 Doe Avenue
Visalia, CA 93291
(209) 651-3031

University of California, Santa Barbara
Curriculum Lab / Library
Santa Barbara, CA 93106
(805) 961-3060

Ventura County Office of Education
550 Airport Way
Camarillo Airport
Camarillo, CA 93010
(805) 388-4216

Appendix X

DANCE RESOURCES

Kimbo Educational
10 North Third Avenue
Long Branch, NJ 07740
(800) 631-2187

dance, fitness, movement books

Prinston Book Company
P.O. Box 57
Pennington, NJ 08534
(609) 737-8177

dance video, books, film

American Alliance for Health, Physical Education, Recreation and Dance
1900 Association Drive
Reston, VA 22091
(703) 476-3481

dance video, film, pamphlets, books

The Children's Music Center
2500 Santa Monica Blvd.
Santa Monica, CA 90404
(213) 829-0215

audiotapes, children's dance and music equipment

DANCE
Indiana University Audiovisual Center
Bloomington, IN 47401

Viewfinders Catalogue of Uncommon Video
Viewfinders, Inc.
P.O. Box 1665
Evanston, IL 60204
(800) 342-3342

dance, drama video and film

The Asia Society
The VRI Slide Library
P.O. Box 1208
Imperial Beach, CA 92032

Asian dance and drama resources

Footnotes
F. Randof Publishers
1300 Arch Street
Philadelphia, PA 19107

catalog of equipment and materials for dance

Dance Book Club
12 West Delaware Avenue
Pennington, NJ 08534

dance books and videos

Dance Mart
Home Crest Station
P.O. Box 48
Brooklyn, NY 11229

dance books, videos and tapes

Laban-Bartenieff Institute of Movement Studies
31 West 27th Street
New York, NY 10001
(212) 689-0740

dance books and videotapes

Dance Films Association, Inc.
241 East 34th Street, Room 301
New York, NY 10016

Modern Dance on Film and Video: A Catalogue
Order 3, ISBN 0-317-41588-3
published by Dance Films Association (includes all dance films and videos made)

The Dance Notation Bureau
33 West 21st Street
New York, NY 10010
(212) 807-7899

catalog of modern and ballet dance

DRAMA RESOURCES

Shakespeare on Disk
Hollow Road
Clinton Corners, NY 12514
(914) 266-5705

tool for teaching, researching and performing Shakespeare

The Asia Society
Asian Dance and Drama
The VRI Slide Library
P.O. Box 1208
Imperial Beach, CA 92032

slide collection for Asian drama and dance

Theatre Communications Group
355 Lexington Avenue
New York, NY 10017

publications for theatre and the performing arts

The Applause Theatre Book
Theatre Book Publishers
211 West 71st Street
New York, NY 10023
(212) 595-4735

reviews and catalog, plays, books (all ages)

Kai Dib Films International
P.O. Box 261
Glendale, CA 91209-0261
(818) 249-9643

teaching slide catalog for theatre arts

AAP Film/Video Lending Service
Contact Film Rental Library, Media Services
Continuing Education Building
University of Kansas
Lawrence, KS 66045-2630
(913) 864-3352

Asian performance and its related disciplines, Asian theatre and related arts

Drama Books
134 9th Street
San Francisco, CA 94103
(415) 255-0604

catalog of drama books

Drama Book Shop, Inc.
723 7th Avenue
New York, NY 10019

largest inventory of books and materials related to theatre, plays and educational theatre items

Anchorage Press
(International Agency of Plays for Young People)
P.O. Box 8067
New Orleans, LA 70182

outstanding inventory of books, scripts and materials for all levels of child drama, creative dramatics and production

Contemporary Drama Service
Box 457-RB
Downers Grove, IL 60515

scripts for elementary grades, hard-to-find materials, audiovisual materials

Readers Theatre Script Service
P.O. Box 178333
San Diego, CA 92117

Readers Theatre scripts for all grades and interests

Dramatists Play Service, Inc.
440 Park Avenue, South
New York, NY 10016
(212) 683-8960

drama books

Films for the Humanities and Sciences, Inc.
P.O. Box 2053
Princeton, NJ 08543
(800) 257-5126
(609) 452-1128

drama, music videos

Samuel French Theatre Bookshop
7623 Sunset Blvd.
Hollywood, CA 90046
(213) 876-0570

oldest and largest play publisher in the world, maintains a bookstore devoted to performing arts (catalog available)

Swan Books
P.O. Box 2498
Fair Oaks, CA 95628
(916) 961-8778

artful abridgements of Shakespeare's best-known plays (ideal for grades 5-8)

Olesen
1535 Ivar Avenue
Hollywood, CA 90028
(213) 461-4631
(800) 331-8897

theatrical equipment and supplies including makeup, catalog available, sales and rentals

Musson Theatrical
890 Walsh Avenue
Santa Clara, CA 95050
(408) 986-0210
(800) 843-2837

theatrical equipment and supplies for the performing arts from makeup to drapes, catalog available, sales and rentals

Music Resources

Michael Brent Publications
70 Winding Wood Road
Port Chester, NY 10573
(800) 942-7632

musical plays based on other curricular areas

Eckroth Music Company
1221 West Divide
Bismarck, ND 58501
(800) 437-1762

musical plays, recorder methods, games and activities, Orff/Kodaly materials

educational audiovisual, inc.
17 Marble Avenue
Pleasantville, NY 10570
(800) 431-2196

videos, filmstrips, recordings for music appreciation and music history

Formal Fashions, Inc.
1500 West Drive
Tempe, AZ 85283
(800) 528-7909

choral and instrumental uniforms

General Music Store
19880 State Line Road
South Bend, IN 46637
(800) 348-5003

autoharps, instruments, recorders, risers, games, keyboards

LMI of Itasca, Illinois
127 N. Walnut Street
Itasca, IL 60143
(800) 553-3692

music software, instruments, music folios, music history and appreciation materials, games, etc.

MMB Music, Inc.
10370 Page Industrial Blvd.
St. Louis, MO 63132
(314) 427-5660
(800) 543-3771

Orff/Kodaly and general music materials, professional resource library materials, records, cassettes

Music First Express
A Service of Jenson Publications
P.O. Box 428-M
New Berlin, WI 53151-0248
(800) 558-4320

musical plays, choral music, collections, teaching aids, audio and video products

Music for Little People
Box 1460
Redway, CA 95560
(707) 923-3991
(800) 346-4445

cassettes, videos, musical instruments

National Music Supply
P.O. Box 14421
St. Petersburg, FL 33733
(813) 823-6666

choral music, percussion instruments, Orff instruments, all instruments, music cabinets (very extensive inventory)

Pepper & Son, Inc.
P.O. Box 850
Valley Forge, PA 19482-9985
(800) 345-6296

choral music

Poppler's Music Store
123 Demers Avenue
P.O. Box 398
Grand Forks, ND 58206-0398
(800) 437-1755

music and musicals for children

Sampson Ayers House of Music
West 1325 First Avenue
Spokane, WA 99204
(800) 541-2001

choral and solo music, computer software, metronomes

Oscar Schmidt International and Music Education Group
230 Lexington Drive
Buffalo Grove, IL 60089
(800) 323-4173

autoharps, bells, Orff instruments

Suzuki Musical Instrument Corporation
P.O. Box 261030
San Diego, CA 92126
(800) 542-6252

musical instruments, hand bells

Tams-Witmark Music Library, Inc.
560 Lexington Avenue
New York, NY 10022
(212) 688-2525
(800) 221-7196

Broadway musicals

Wenger Corporation
P.O. Box 448
Owatonna, MN 55060-9914
(800) 533-0393

portable stages, risers, folios, music cabinets, music stands, acoustical enclosures, etc.

West Music Company
P.O. Box 5521
Coralville, IA 52241
(800) 225-0623

Orff/Kodaly/Suzuki materials, Weikart dance instruments, music games, tapes, etc.

Wingert-Jones Music
2026 Broadway, Box 419878
Kansas City, MO 64141
(800) 821-5704

choral music

SOURCES FOR ART REPRODUCTIONS

Art Image Collection
(Les Editions L'image de l'art, originated in Canada);
distributed by
Art Image
P.O. Box 568
Champlain, NY 12919-0568

thirty art reproductions per grade level (1 through 6), 45% of which are artists of North America; set is laminated, includes carrying case and teacher's guide

Asian Art Museum of San Francisco
Golden Gate Park
San Francisco, CA 94118

limited number of reproductions for representative Asian cultures, prints are of exceptional quality

Crystal Productions
Box 12317
Aspen, CO 81612

thematic sets of laminated art prints with information on art and artists plus guided analysis

Making Friends with Great Works of Art
AFH Educational Resources
12021 Wilshire Blvd., Suite 450
Los Angeles, CA 90025

over 70 reproductions in kit form with 330-page curriculum guide developed by classroom teachers, for grades 4-6

Metropolitan Museum of Art
255 Gracie Station
New York, NY 10028

catalog lists art reproductions as well as postcards, books and art games

Museum of Modern Art
11 West 53rd Street
New York, NY 10019

emphasis on art of the 20th century, write for catalog which includes prints and books

National Gallery of Art
Publications Service
6th Street & Constitution Avenue, NW
Washington, DC 20565

catalog of reproductions includes reproductions of paintings, jewelry and sculpture; slides, filmstrips; also contact Extension Service Loan Program

New York Graphic Society, Ltd.
P.O. Box 1469
Greenwich, CT 06836

high-quality art reproductions are available at special prices for educators

Print Finders
15 Roosevelt Place
Scarsdale, NY 10583

specializes in locating hard-to-find posters and prints

Shorewood Fine Art Reproductions
27 Glen Road
Sandy Hook, CT 06482

inexpensive art reproductions available unmounted and mounted (art print supplier for a variety of book publishers)

National Art Education Association
1916 Association Drive
Reston, VA 22091

excellent source for visual art education books and pamphlets including research, curriculum and advocacy, instruction

Appendix XI

NATIONAL REPORTS

Toward Civilization: A Report on Arts Education. **Washington: National Endowment for the Arts, 1988.**

This report to Congress is based upon extensive research. It calls for renewed commitment at national and local levels for a significant effort, over the next 10 years, toward the improvement of education in the arts.

Academic Preparations in the Arts: Teaching for Transition from High School to College. **The College Entrance Examination Board, 1985.**

The College Board identifies the visual arts as an academic subject. Studies in art and intensive preparation in an art form enhance basic skills and provide for important learning.

What Works: Research about Teaching and Learning, **from William J. Bennett, Secretary. Washington: United States Department of Education, 1987.**

A collection of 51 research findings indicates what works in education. Research suggests that children who are encouraged to draw at an early age learn to compose more easily, more effectively, and with greater confidence than children who are not encouraged.

First Lessons: A Report on Elementary Education in America, **from William J. Bennett, Secretary. Washington: United States Department of Education, 1986.**

An assessment of elementary education in the United States includes observations and recommendations for improvement. Instruction in art is recommended as an integral part of every elementary school program.

Performing Together: The Arts and Education. **American Association of School Administrators, Alliance for Arts Education, John F. Kennedy Center for the Performing Arts, 1985.**

Creative leaders are needed to meet the challenges of the future. Thinking and creative skills developed in the arts are identified as essential.

A Rationale for the Arts in Education. **Wicke, Henry A., Jr. Brooklyn: Packer Collegiate Institute, 1982.**

This paper recommends the arts as an important part of the elementary, secondary, and college curriculum and lists five reasons that support the arts in education.

Art Education, Civilization and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts, **Report to Congress. Wilson, Brent. Reston, Virginia: National Art Education Association, 1988.**

This report on art education in the United States contains specific recommendations for improvement of instruction in the visual arts. It includes suggestions to establish standards of minimum knowledge and skills, reform curriculum, develop instructional resource materials, and conduct comprehensive evaluation of art programs and student achievement. Additional suggestions are to strengthen certification requirements, expand art education research, and develop visionary leadership.

NATIONAL RESOURCES

Alliance for Arts Education

A joint project of the John F. Kennedy Center for the Performing Arts and the U.S. Office of Education. It assists state and local AAE organizations by providing a conduit for information and a forum for cooperation. CAAE is the state organization. For further information on the AAE, including copies of its free newsletter, *Interchange*, contact:

John F. Kennedy Center
Washington, D.C. 20566
(202) 416-8000

Arts, Education and Americans, Inc.

A national arts in education advocacy group, formed in 1977. Its services include public awareness campaigns, consumer information service, the AEA newsletter, a speaker referral service, informal consultation and serial monographs that address pertinent arts in education issues and topics. For further information about the AEA, contact:

Arts, Education and Americans, Inc.
Executive Director
10 Rockefeller Plaza
New York, NY 10020

National Endowment for the Arts AIE

The National Artists in the Schools program is now called the National Artists in Education program. It provides monies for artists to work in educational settings.

National Endowment for the Arts AIE
1100 Pennsylvania Ave., NW
Washington, D.C. 20506
(202) 682-5426